



SERIAL 51

-KINGA-

PRODUCER	***	JOHN NATHAN-TURNER
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PRODUCTION MANAGER	***	ANN FAGGETTER
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PRODUCTION ASSISTANT	***	ROSEMARY PARSONS
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CAMERA CREW	***	11
SENIOR CAMERAMAN	***	ALEC WHEAL
SCENE CREW	***	CHICK HETHERINGTON/MIKE
FLOOR ASSISTANT	***	CHARLES BEESON JENNINGS
SOUND SUPERVISOR	***	ALAN MACHIN
SPECIAL SOUND	***	DICK MILLS
INCIDENTAL MUSIC	***	PETER HOWELL
GRAM OP	***	ANDY STACEY
CAMERAMAN	***	
ASSISTANT	***	
SOUND RECORDIST	***	
ASSISTANT	***	
FILM EDITOR	***	
VT EDITOR	***	STEVE MURRAY

1ST TRANSMISSIONDURATION

24'17"

PROGRAMME NO

50/LDL D204A

Spool: L09440
L0 9438

DEPT RAMA SERIES/SERIALS		From JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'			
Script Editor ERIC SAWARD		Project No. 50/LDL D202L	Duration 4 x 25"
Title of Play, Series episode or Serial 'KINDA' (5Y)			
Author (and Translator) CHRISTOPHER BAILEY		Dramatised/ Adapted by	
Director (if known) PETER GRIMWADE	Rec. Wk. & Day (if known) 30 & 32	TX Week & Day (if known) 30: Wed, Thur, Fri	
Studio TC8 & TC1	Cast * Large (20 plus) / Medium / Small (6 minus)	32: " " "	
Approx. No. & type of Sets		Possible Film Req.	
TYPE OF DRAMA Modern or Period (give date)			
Comedy, Drama, Suspense, Thriller, etc.		Science fiction adventure	

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The DOCTOR and party arrive on the planet of DEVA LOKA. NYSSA is ordered to rest while the DOCTOR, ADRIC and TEGAN explore the planet. First they discover the Windchimes, a place of meditation used by the KINDA; then the Total Survival Suit (TSS) which activates itself escorting the DOCTOR and ADRIC (TEGAN is left dreaming at the Windchimes) to the fortified Dome of an expeditionary team. SANDERS, the leader, believes the KINDA are responsible for the disappearance of several of his men and, as a reprisal, has taken two KINDA hostages. TODD, the science officer, argues the KINDA's innocence, also believing them to be telepathic and more intellectual than they appear. HINDLE, the security officer, has become unhinged by events and oscillates between manic aggression and cowardly submission.

Meanwhile, TEGAN is dreaming some very strange dreams, in which she meets the evil manifestation of a MARA, whose main preoccupation is to experience life through her mind.

(SANDERS decides to search for his missing crew members leaving HINDLE in command. SANDERS meets PANNA, the wise woman of the KINDA tribe, and her young companion KARUNA. The women present him with a very unusual box.

Back at the Dome, HINDLE has completely flipped. Fearing an imaginary attack from the KINDA, he has imprisoned the DOCTOR and TODD and ordered the Dome's self-destruct charges made ready. SANDERS returns to the Dome a changed man. With him he brings the box which he gives to HINDLE. Fearing a trap, HINDLE orders the Doctor to open it. This he does and the Dome is filled with beautiful images of life on DEVA LOKA. During the confusion, the DOCTOR and TODD escape.

Tiring of TEGAN, the MARA has now entered the mind of ARIS, a mute, KINDA male and learned the prophesy that such a male will gain voice (only certain female members of the tribe speak) and lead the KINDA tribe in a great war. This very much appeals to the evil MARA.

The DOCTOR and TODD find their way to PANNA's cave and also learn of the prophesy and PANNA's concern that it is about to be fulfilled. In a vision PANNA shows what is to come: the total destruction of the

continued ...

OTHER POINTS (e.g. names of leading artists if known)

(STORY 3 IN TRANSMISSION ORDER)

Starring PETER DAVISON as the DOCTOR, MATTEW WATERHOUSE as ADRIC, JANET FIELDING as TEGAN & SARAH SUTTON as NYSSA.

Guest stars: RICHARD TODD as SANDERS, NERYS HUGHES as TODD & MARY MORRIS

PRODUCER'S SIGNATURE:

Date:

as PANNA

John Nathan-Turner
John Nathan-Turner

19.6.81

Blue Copy = BBC 1

Gold Copy = BBC 2

KINDA tribe through a war ARIS/MARA will declare on the Dome. During the vision PANNA expires.

At the Dome, HINDLE now awaits a real attack, while ADRIC tries frantically to escape.

The DOCTOR collects TEGAN from the Windchimes and learns of her dream, KARUNA confirming the danger of dreaming alone at such a place as it allows evil to pass through the dreamer to DEVA LOKA. TEGAN has been the unsuspecting gateway for the MARA.

ARIS/MARA prepares an attack, having convinced the KINDA he is the fulfilment of the prophesy. The TSS comes from the Dome, but instead of a battle, TRICKSTER, the KINDA's jester, performs an amazing dance around the Suit, confusing the operator and causing it to overbalance. The Suit is opened and ADRIC is found; he had used the TSS to escape. During TRICKSTER's dance, ADRIC had accidentally fired a gun built into the Suit and wounded ARIS/MARA, who has limped away into the forest.

The DOCTOR rushes into the Dome and with TODD's help prevents HINDLE setting off his explosives. He then goes after ARIS/MARA trapping him in a ring of mirrors, causing the MARA to leave ARIS and return to his own world.

At TODD's insistence, plans to colonise the planet are dropped. The KINDA are to be left in peace.)

"DOCTOR WHO"

SERIAL 5Y

EPISODE 3: 'Kinda'

by

Christopher Bailey

TELECINE 35mm (38") S.O.F.

SUPOSE

Opening
Titles:

T/J SLIDES

1. KINDA
2. by Christopher Bailey
3. Part Three

END TELECINE 35mm

REPRISE:- (FROM EPISODE 2 Scene 28)

CU BOX

M.3s SANDERS/DOC/
TODD

(THE DOCTOR,
TODD AND
SANDERS IST,
WITH THE BOX
ON THE FLOOR,
IN THE MIDDLE
OF THEM)

Music

(00'04")

THE DOCTOR: (URGENTLY TO
SANDERS) Where did you get
the box?

SANDERS: (VAGUELY) What? ...
It was given to me.

THE DOCTOR: But by whom?

SANDERS: Someone.

TODD: There could be anything
in it.

THE DOCTOR: Yes, I know. (TO SANDERS)
Sanders. Do you know what's in the
box?/

CU SANDERS

SANDERS: I ... No ... I
can't remember./

3s SANDERS/DOC/TODD

(HINDLE'S FACE
IN THE TV EYE
IS JOINED BY
ADRIC)

BCU HINDLE

HINDLE: You in there.

(THE DOCTOR LOOKS
TOWARDS HINDLE)

You, Doctor, Open the box.

THE DOCTOR: I don't think
that would be very wise.

HINDLE: Open it.

TODD: You're mad. We don't
know what's in it./

C.2s ADRIC/HINDLE
with TODD/DOC/SANDERS
on screen

HINDLE: Open it and find out.

3s SANDERS/DOC/TODD

THE DOCTOR: It could be very dangerous.

HINDLE: Open it. Or I'll have
you shot.

Music

TODD: Don't! It could kill us.

THE DOCTOR: (TO TODD) Unfortunately
so could Hindle./

MCU scanner

MCU DOC

CU TODD

(THE DOCTOR
STARTS TO
UNFASTEN THE
BOX)

MCU box

TODD: (SCREAMS) No!

BCU TODD

BCU DOC

END OF REPRISE

"DOCTOR WHO"

SERIAL 5Y

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by

Christopher Bailey

TELECINE 35mm

(38") S.O.P.

SUPOSE CAM

Opening
Titles:

T/J SLIDES

1. Kinda

2. by Christopher Bailey

3. Part Three

END TELECINE 35mm.

END TELECINE 35 mm

(REPRISE)

2A 5A 3A

(38) 5 A 1. INT. DOME: THE GUARDROOM. DAY.
3s SANDERS/DOC/TODD

(39) 2 A
MCU doll in TODD's
hands

(40) 5 A
3s SANDERS/DOC/TODD

(THE DOCTOR OPENS
THE BOX.

A SMALL CRUDE 'GREEN
MAN' JACK-IN-THE-
BOX DOLL POPS UP
AND GRINS AT THEM,
NODDING.

SANDERS LAUGHS.
TODD AND THE DOCTOR,
AFTER THE INITIAL
SURPRISE, JOIN IN)

TODD: (SMILING) Oh, Oh, Oh.
Is that it?

(TAKING DOLL OUT OF
BOX)

Music
(Cont.)

(00'13")

3 next

THE DOCTOR: (SMILING) Well we've established one thing.

TODD: (SMILING) What?

THE DOCTOR: (SMILING) The Kinda have a sense of humour.

(41) 3 A
MCU Scanner /
+ HINDLE

(HINDLE IN THE
TV EYE. FRANTIC)

HINDLE: What's happening?
What's funny?

(42) 5 A
3s SANDERS/DOC/TODD

THE DOCTOR: Absolutely Nothing.(STOPS)
Wait - !

Tighten to CU box

Music

(THE BOX EMITS A
SINGLE PURE,
SUSTAINED SOUND.

INS. CENTRAL ROOM

(43) 2 A scanner going out
(44) 3 A light going out
M2s ADRIC/HINDLE with 3s on screen
CU DOC

ALL THE ELECTRICS ADRIC: The power's
FLICKER AND CUT OUT. failing!
THE LIGHTS, THE TV
EYE, THE LOCK TO
THE CELL DOOR.

(47) 5 A
CU lock.
zoom out to
3s DOC/TODD/
SANDERS

THE DOOR, RELEASED,
SWINGS OPEN.

THE SCENE IS NOW
DAYLIT, THROUGH
THE WINDOW)

Track back and
crane up to reveal
cage as door
opens.
See DOC &
TODD come out.

TODD: I don't believe it.
This is impossible. As a
scientist I find myself simply
unable to believe...Doctor?

THE DOCTOR: (FINGER TO LIPS)
Ssssh.

3 next

Music
(Cont.)

(48) 3 A
BCU DOCTOR

(THE SOUND CHANGES.
THE TINKLING OF THE
WINDCHIMES IS THE ROOT OF
THE NEW SOUND - PERHAPS
JUST A HINT OF THREE
BLIND MICE IN THERE
SOMEWHERE.

(49) _____
BCU TODD

CLOSE IN ON THE
DOCTOR'S FACE UNTIL
OUR SCREEN IS
MOSTLY HIS EYES)

BCU DOCTOR

He starts to "exper-
ience" and then wakes
up.

Defocus as
directed

BCU TODD (as Doctor)

Defocus as directed



Music
(Cont.)

2. CU THE DOCTOR'S EYES

LS Forest

(THE MUSIC.

LS group of Kinda

PROJECTED ONTO HIS
EYES, FRAGMENTS OF
LIFE ON DEVA LOKA,
EACH AS SEEN FROM
THE POV OF ONE OF
THE KINDA.

MLS PANNA beckoning

MIX FROM ONE TO THE
NEXT. THE OVERALL
FEEL, CALM, GREEN
AND SUNLIT.

Kinda woman and baby

MLS KARUNA beckoning

PANNA AND KARUNA
STAND TOGETHER IN
THE CAVE MOUTH STARING
STRAIGHT AT THE
CAMERA. THEY
BECKON.

2s PANNA/KARUNA

THE MUSIC STOPS)

(01'34")

PANNA

2A 5A 3A

(50) 5 A 3. INT. DOME: THE GUARDROOM. DAY.
2s DOC/TODD fgd
see SANDERS in bgd

(THE DOCTOR IS THE
FIRST TO RETURN TO
HIS SENSES.

SANDERS SITS
OVERWHELMED. TODD
OPENS HIS EYES.
THE JACK-IN-THE-
BOX DOLL SEEMS TO
GRIN)

THE DOCTOR: I think it's safe to
assume we all three had the
same experience. (TO TODD)
How do you feel?

50a TODD: Fine./
MCU DOC

(51) 2 A THE DOCTOR: Not different?
MCU TODD

(52) 3 A TODD: No. What happened?
MCU DOCTOR

THE DOCTOR: Somehow the box
linked us up with the Kinda.
We were seeing the world
through their eyes.

(53) 5 A
3s DOC/SANDERS/TODD
Go with DOC & TODD: It's certainly affected
tighten to Sanders.
low C. 2s SANDERS/DOC.

Pan L with DOC THE DOCTOR: (LOOKING AT SANDERS) Yes, it's
as he leaves & Shock. He'll be alright.
track in to steps (GETTING TO HIS FEET) Come on.

2 next

TODD: Where?

THE DOCTOR: You were right.
This is no planet of primitives,
and the answer's out there.
In the forest. Come on.

Music

(INDICATING THE NOW
OPEN DOOR)

Be a shame not to take
advantage.

(SHE GETS TO HER
FEET)

(54) 2 A
M2s SANDERS /TODD

Leave the box.

As TODD leaves
MCU SANDERS

(A LAST LOOK AT
SANDERS. THEN
SHE FOLLOWS THE
DOCTOR OUT.

SANDERS IS LEFT.
HE MIGHT BE
WEEPING)



2E 5G

Music
(Cont.)

(343) 2 E 4. INT. DOME. CORRIDOR. DAY.
MLS DOC/TODD

Pan them R to
airlock

(THE DOCTOR COMES
DOWN THE CORRIDOR
TOWARDS THE AIRLOCK
FOLLOWED BY TODD.)

SOUND OF BANGING
FROM THE DOOR TO
THE CENTRAL ROOM.

HINDLE SHOUTING
AND SCREAMING TRAPPED)

(00'10")

HINDLE: (OOV) Turn the light on!
Please! Turn the light on.

TODD: What about Adric?

THE DOCTOR: He'll be alright.
He's very resourceful. vs Quickly!
resourceful.

(THE LIGHTS COME
ON. THE AIRLOCK
STARTS TO CLOSE
AS POWER IS RESTORED)

(344) 5 G Come on... Well jump!
C. 2s DOC/TODD
Let TODD exit &
pan R with DOC.

(THEY DIVE FOR
THE AIRLOCK)

701

4

B

5. EXT. OUTSIDE DOME. DAY.

LS DOC/TODD
thru bush

Pan them R

(THE DOCTOR AND
TODD EMERGE AS
THE OUTER DOOR
SHUTS BEHIND THEM)

TODD: Which way?

THE DOCTOR: (NO IDEA) Has
anybody ever told you you ask
a lot of questions?

TODD: (PRIMLY) It's my
training. I'm a scientist.

THE DOCTOR: ^{Yes} /So you are.

TODD: Well?

THE DOCTOR: (POINTING AT
RANDOM) That way!

TODD: Are you sure?

THE DOCTOR: Come on.

1A 2C

516. 1 A 6. EXT. FOREST. THE WINDCHIMES. DAY.

High LS ARIS
with tree fgd
Crane down as ARIS
comes fwd. See
him break branch.

(IN THE BACKGROUND,
TEGAN SITS, CROSS-
LEGGED, EYES CLOSED,
AS BEFORE.

IN THE FOREGROUND,
ARIS (DUKKHA) IS
EXERTING ALL HIS
STRENGTH BREAKING
A LARGE BRANCH OFF
A TREE, GRUNTING
AND SWEATING FROM
THE EFFORT.

He exits R

Music

517. 2 C
TEGAN & branches fgd
MLS ARIS as he enters
L. Hold his move fwd

FINALLY - HE SUCCEEDS.
IT IS QUARTERSTAFF
SIZED, THE SPLINTERED
END PROVIDING A
CRUDE POINT.

HE IS PLEASED
WITH IT.

AT HIS FEET, A
BUNDLE OF SMALLER,
THINNER BRANCHES,
AND SOME LENGTHS OF
CREEPER.

HE NOTICES THE SNAKE
TATOOED ON HIS ARM
AND WRAPS CREEPER
AROUND TO CONCEAL IT.

2C 4E

Music
(Cont.)

583

2

C

7. EXT. FOREST. WHERE TWO PATHS CROSS. DAY.
M. 2s DOC/TODD
as they approach

TODD: Which way now?

(00'29")

(THE DOCTOR IS OUT
OF BREATH, LOOKS
AT THE CHOICE IN
FRONT OF THEM)

THE DOCTOR: Yes.

TODD: Yes what?

THE DOCTOR: We're lost.

TODD: Where, precisely, were
we heading?

Well
THE DOCTOR: / I thought the cave
in the Dream.

TODD: You're sure that exists?

Oh
THE DOCTOR: / Absolutely.

TODD: So where do we go from
here?

(THE DOCTOR TAKES
ADRIC'S COIN OUT
OF HIS POCKET)

THE DOCTOR: Tell you what, we'll
toss for it.

...cont.

4 next

THE DOCTOR: (Cont.) Heads
this way. (POINTING) Tails
that. (POINTING) ... Heads.

(HE SPINS THE COIN)

TODD: Tails!

(DISTRACTED, THE
DOCTOR DROPS THE
COIN)

THE DOCTOR: Tails!

2B 3C 1C 4C

8. INT. DOME. CENTRAL ROOM. DAY.

2s ADRIC/SANDERS with
Kinda in bgd

(HINDLE'S SWIVEL
CHAIR FACES THE
SCANNER. A KINDA
ATTENDS IT.

IT HAS ITS BACK
TO US AND TO ADRIC,
AND THE OTHER KINDA,
WHO HAVE RETURNED
WITH SANDERS)

ADRIC: I've found Mr.
Sanders sir. The other two
must have left him behind ...
I've also found the box.

(OOV)

HINDLE: /I don't want to see
it.

(194) 1 C
Table fgd
2s HINDLE/ADRIC
as ADRIC puts
down box

(ADRIC PLACES IT
NEAR THE SCREEN)

ADRIC: Sir, if I could have your
permission ...
that I could go and look for them.

(195) 3 C
MCU ADRIC

HINDLE: Not outside?

(196) 1 C
M. 2s HINDLE/Kinda as
chair turns

ADRIC: No. (NO REACTION) But
If you thought, ...?

(THE KINDA TURNS
THE CHAIR ROUND
ON ITS SWIVEL,
TO FACE THEM. AND
US.

HINDLE SITS CURLED
UP IN IT, KNEES DRAWN
UP AND THE MANUAL
CLUTCHED TO HIS CHEST)

2 next

(197) 2 B
3s HIND/SAND/ADRIC
HINDLE: It's all in here you know. (MEANING THE MANUAL) The whole of life. Everything. You just have to know where to look.

ADRIC: I don't know what ...

HINDLE: (QUIETLY) Silence. Listen

SANDERS: Yes, shush.

(198) 1 C
MCU HINDLE
HINDLE: You too, old man. Listen. (READING) 'Emergency Class five(b).' If, in the opinion of the Officer designated SR Security, a situation should develop, where a threat to the territorial integrity of the Dome will ... could, or might, extend to a threat to the security of Home World itself, then Emergency Class five(b) shall be declared. The procedure, implementation immediate, shall be in two phases. Phase One. The preparation, priming, and location of explosive devices, sufficient to render the Dome and its Contents to their base chemical constituents. Phase Two ...'

(199) 3 C
M.2s SAND/ADRIC

(200) 1
CU HINDLE
200a
2s reaction
200b
(201) 3 ab.
C. 2s SAND/ADRIC

ADRIC: But all I want ...

(202) 1
BCU HINDLE
HINDLE: But don't you see. Then we'll be safe forever and ever. We Outside will never get in. Don't you see! For ever and ever. Don't you see!

(203) 3
C. 2s SAND/ADRIC

3B 5F 2D 1B 4B/A/C



586 4 B 9. EXT. FOREST. WHERE TWO PATHS CROSS. DAY.

2s DOC/TODD

(THE RUSTLING CONTINUES)

Pan R with TODD

DOC X's.

TODD: Doctor, there's something following us.

Pan TODD R to

2s with DOC

THE DOCTOR: Nonsense. (PAUSE)

There's something following us.

587

5

F

3s Doll/TODD/DOC

as Doll pops up.

Hold TODD's
move fwd.

TODD: (IGNORING THIS) Come on! Come out of there, whatever you are.

See TRICKSTER
come up between
them.

Zoom in

(A 'GREEN MAN'
STICK DOLL POPS
ITS HEAD OUT AND
GOGGLES AT THEM.
HE IS JOINED, A
MOMENT LATER, BY THE
FACE OF TRICKSTER,
THE DOLL'S MANIPULATOR.

TRICKSTER - A KINDA
MALE DRESSED IN GREEN,
TWIGS ETC. RESEMBLES
THE 'GREEN MAN' JACK-
IN-THE-BOX DOLL. A
CLOWN, A GYMNAST, A
PANTOMIME.

588

4

B

C. 2s TODD/DOC as
they turn

THE TWO FACES BOGGLE
AT THE SIGHT OF THE
DOCTOR, AND TODD,
THEN TURN TO EACH

589

2

D

LS Kinda coming
from trees

OTHER TO CHECK THAT
THE OTHER IS SEEING,
THEN TURN BACK QUICKLY
TO CHECK THAT THE
DOCTOR AND TODD ARE
STILL THERE. THEN
ARE MOCK-SCARED AND
POP BACK OUT OF SIGHT.

4 to A

1 next

Music

Music
(Cont.)

TODD TURNS TO THE
DOCTOR. IS ABOUT
TO SPEAK, BUT THE
DOCTOR STOPS HER
AND POINTS)

590

1

B

THE DOCTOR: (WHISPERS) Look!

HLS TODD/DOC &
Kinda approaching

(SUDDENLY, ON ALL
SIDES, KINDA HAVE
COME OUT OF THE
FOREST, AND STAND,
AT A DISTANCE,
SILENT AND WATCHING.
THERE ARE MAYBE
TWENTY OF THEM, AND
OF ALL AGES: MEN,
WOMEN, CHILDREN,
BABES IN ARMS.

591

4

A

C. 2s TODD/DOC

KARUNA, AMONGST
THEM)

TODD: So many of them. They
normally they only associate
in groups of three and four.

592

2

D

3s TODD/TRICKSTER/DOC
as TRICKSTER jumps out

THE DOCTOR: (INDICATING KARUNA)
Look the little girl from the
Dream.

(TRICKSTER SPRINGS
OUT ON THE PATH
IN FRONT OF THEM.
A MOCK AMBUSH.
HE STANDS, KNEES
BENT IN A LUDICROUS
PARODY OF AGGRESSION
AND THREAT. LUDICROUS,
NOT LEAST, BECAUSE
HE IS FACING DIRECTLY
THE WRONG WAY: HE
HAS HIS BACK TO THEM.

HE DOUBLE TAKES THE
FACT THAT THEY ARE
NOT THERE, WHERE HE
'EXPECTED', LOOKS
CAUTIOUSLY TO LEFT
AND RIGHT, NO, THEN
QUICKLY TO CATCH THEM.

593

4

A

MS TRICKSTER
as he turns

(2 next)

THEN HIS DOLL, VERY
VERY CAUTIOUSLY COMES
UP AND PEEPS OVER HIS
SHOULDER, SEES THEM,
AND IS STARTLED.
REPEAT TO CHECK.

TRICKSTER TURNS ROUND
TO FACE THEM: 'THE
ENEMY'. HE CROUCHES
AGGRESSIVELY. LOSES
HIS NERVE, IS STIFFENED
IN HIS RESOLVE BY HIS
DOLL, RESUMES THREATENING
STANCE AND ADVANCE ON
(THE DOCTOR AND TODD)

TODD: (SLIGHTLY WORRIED)
Doctor!

THE DOCTOR: (SMILING)
Culturally non-hostile, didn't you say.

595 1 B. say.
High 3s TRICK/TODD/DOC
& Kinda (THE KIM

(THE KINDA ARE SMILING.

TODD IS STILL DOUBTFUL.

TRICKSTER'S ADVANCE
IS NOW HALTED BY THE
FACT THAT, TO HIS
'BEWILDERMENT', ONE
OF HIS FEET IS STUCK
IN IMAGINARY MUD.
HE TRIES TO FREE IT,
WHILST KEEPING UP THE
MENANCING 'FRONT'. NO.
NO. ABANDONING FRONT
FOR ONE LAST SUPREME
EFFORT HE GETS HIS
FOOT FREE, THE IMPETUS
CAUSING A SPECTACULAR
PRAT FALL, HIM LANDING
IN A HEAP AT THEIR FEET.

Music
(Cont.)

THE DOCTOR, SMILING,
EXTENDS HAND TO HELP
TRICKSTER TO HIS FEET.

598

4 A
CU TRICKSTER

ALL THE KINDA ARE
SMILING. SO IS TODD.

TRICKSTER PASSES HIS
HAND IN FRONT OF HIS
FACE TWO OR THREE
TIMES: VICIOUS SNARLING
MENACE, NEUTRAL, VSM,
NEUTRAL)

599

2 D
3s TRICK/TODD/DOC

THE DOCTOR: (cont) Yes.
We take the point. Don't
we? (TO TODD)

4 next.

(00'54")

(Onto page 19)

Music
(Cont.)

600 4 A
MCU TRICK.
& doll

601 2 D
3s TRICK/TODD/
DOC

TODD: Yes, of course. The clown stroke jester is a familiar figure, anthropologically speaking. He diffuses the function in a non-coercive social grouping of diffusing potential sources of conflict through mockery and ridicule. Don't you?

(00'10")

MCU TRICKSTER

3s a.b.

(TRICKSTER AND DOLL, NOT UNDERSTANDING A WORD, HAVE NEVERTHELESS BEEN LISTENING THEATRICALY. TAKEN ABACK TO BE ADDRESSED DIRECTLY, THEY LOOK TO ONE ANOTHER. SHRUG THEN TURN BACK POLITELY, ONE NODDING ASSENT, ONE SHAKING HIS HEAD.

SO TRICKSTER SETTLES ON A GRIN OF BROAD GOOD WILL, STEPS BACK, INDICATING IT'S THE DOCTOR'S TURN. THE KINDA WAIT EXPECTANTLY)

TODD: Your turn.

THE DOCTOR: Well I don't know ... What - oh yes. (REMEMBERS ADRIC'S COIN) Wait a minute.

Music

602 4 A
MCU TRICKSTER &
DOC's hands

603 1 B
Group shot

(SHOWS TRICKSTER THE COIN, CONCEALS IT IN FIST. OFFERS CHOICE, NO. OTHER HAND THEN, NO. WHERE THEN, BOTH HANDS, NO. HE'S DONE THE TRICK PERFECTLY, TRICKSTER AMAZED)

(00'10")

(ABSOLUTELY DELIGHTED, TO TODD) It's all quite simple really. Just a, just a matter of practise. Your turn.

(THE DOCTOR PRODUCES
COIN FROM BEHIND
TRICKSTER'S EAR.

4 to C

THE DOLL LOOKS THERE
TO SEE IF THERE ARE
MORE COINS HIDDEN
THERE.

THE KINDA, SMILING,
APPLAUDING, PRESS
FORWARD. THE ICE
BROKEN.

SUDDENLY:)

ARIS: Stop.

Music

(ARIS (DUKKHA) STANDS
THERE: A MENACING
SILHOUETTE OF A
WARRIOR. HE CARRIES
HIS SHARPENED QUARTER-
STAFF. HIS HEAD AND
SHOULDERS ARE ENCLOSED
BY A CRUDE FRAMEWORK
OF BRANCHES, LASHED
TOGETHER WITH CREEPER,
IN THE ROUGH LIKENESS
OF THE HEAD OF THE
TSS)

604 4 C
 Low MS ARIS

605 1 B Seize them. Seize the Not-We./
 M.2s DOC/TODD
 with Kinda
 passing

TODD: (TO THE DOCTOR) I
think he means us.

THE DOCTOR: I thought you
said the Kinda have no
voice.

TODD: They don't.

4 next

THE DOCTOR: Well, he certain-
ly seems to.

Music
(Cont.)

606 4 C
LS KARUNA, pan
her R to 2s with
ARIS
TODD: (POINTING) Look! Look at them. They're as surprised as we are.)
(THE KINDA ARE ASTOUNDED. THEY LOOK TO KARUNA, THE LITTLE GIRL, WHO STEPS FORWARD FROM AMONGST THEM)
It's
DOCTOR: / The girl from the dream.
TODD: That's ridiculous.

607 1 B
MC 2s DOC/TODD widen to HLS
KARUNA/ARIS & Kinda
ARIS: I have spoken. The Not-We must be killed.

609 2 D (crabbed R) KARUNA: (HOLDING OUT HAND)
MCU ARIS Aris!/
610 4 MCU KARUNA
611 2 MCU ARIS
612 4 ARIS: No./
CU KARUNA

613 2 CU ARIS KARUNA: I must read your mind/
614 4 CU KARUNA You have Voice. / How can this
615 2 be?/
MS ARIS

616 4 ARIS: No. Forbidden./
MS KARUNA
KARUNA: (HURT) I don't understand.

2s as Old Man moves in
(AN OLDER KINDA STEPS FORWARD AND TOUCHES HER SHOULDER. SHE 'LISTENS')

617 "Yes ... it must be so. The prophecy"

(01'15")

Crane up as Kinda
gather round and
DOCTOR moves fwd

THE DOCTOR: The Prophecy?

616a

MCU KARUNA

KARUNA: The Prophecy teaches
that, at the Beginnings of
Things, when the Not-We are
come a Man will arise, from
Among-We, who has the gift of
Voice, and so must be obeyed./

618

2

D

Low MS ARIS

ARIS: I am he! I have spoken.
Sieze them!/(

619

1

B

Group shot

(KARUNA TO KINDA
WHO PRESS FORWARD)

No

KARUNA:/ Wait. We don't know.
Only the Wise Woman knows.
Aris has been sick. Perhaps
it's his sickness that
speaks. The Wise Woman told
me to bring the Not-We to
her cave. This I must do./

620

5

F

KARUNA moving fwd

(TO THE DOCTOR AND
TODD)

Quickly. Follow me!

THE DOCTOR: Gladly./

ARIS: Stop them.

(BUT THEY HAVE
ALREADY GONE)

622

2

D

2s TRICKSTER/ARIS

Music

(00'18")

Music

RECORDING

Meeting Recorder

2B 5D 3D
4B

(204) 5 D 10. INT. DOME. THE CENTRAL ROOM. DAY. Music (Cont.)

Low C. 3s HINDLE,
SANDERS with ADRIC
in bgd

(SANDERS, TOOLS
AROUND HIM, IS JUST
COMPLETING THE
ASSEMBLY OF THE
MASTER DETONATOR
SWITCH.

HINDLE, LEANING
FORWARD IN CHAIR,
SUPERVISING.

ADRIC STANDS APART)

(00'08")

SANDERS: (STANDING UP) There. That
should do it.

HINDLE: Are you sure?

SANDERS: Yes. Y'see the
master detonator here triggers
six explosive charges placed
in a pattern of two over-
lapping equilateral triangles
on the Dome Wall. That way
you guarantee the ZMI.

HINDLE: (TO ADRIC) The Zone
of Maximum Impact. (DELIGHTED)
Which is right here in this
room.

SANDERS: Yes--aor more accurately ...

HINDLE: (EAGERLY) Yes.

SANDERS: Just about where
you're sitting.

HINDLE: (DELIGHTED) Excellent.
That'll surprise them, won't it./

(205) 4 B

MS ADRIC in doorway
see HIND/SAND in 25 -

ADRIC: Surprise who?

HINDLE: Anybody, anything,
at any time tries to get in here
and ... Boom. We blow our-
selves to bits. Perfect
defence. Music

Pan ADRIC R
twds dome. See SANDERS: Boom, yes. Of course, the TAD
Kinda 2 move in is more difficult to
Pan him L to door quantify. Perhaps thirty
square miles.

(207) 5 D
3s HIND/ADRIC/SAND (00'10"

See Kinda
move fwd

SANDERS: (MATTER OF FACT)
Right. (TO HINDLE) Where
do you want this?

(THE DETONATOR SWITCH)

BCU HINDLE

HINDLE: Hold it there. Music

BCU KINDA

(HE LOOKS AT A KINDA
WHO GOES OVER AND
STANDS NEXT TO IT.
READY) (00'03"

MCU HINDLE
as he rises

I wish to announce that Phase
Phase 5(b), defences of the is
Dome, is now complete.

3s HINDLE/ADRIC/SANDERS

ADRIC: (HARDLY DARING TO ASK)
What now?

HINDLE: Now? Well, now safe.
We can relax. And enjoy our-
selves. Can't we?

(ADRIC DOESN'T SEEM
TO THINK SO)

Original Script
Approved for Production

669 5 (in bushes)
H 11. EXT. A FOREST PATH. DAY.
LS KARUNA/DOC/TODD

They come fwd

(KARUNA, OUT AHEAD,
IS HURRYING ON,
FOLLOWED BY TODD
AND THE DOCTOR)

THE DOCTOR: How far is it?

(NO REACTION FROM
KARUNA)

DOCTOR:

Where are we going? (NO REACTION)
I expect you know these woods
backwards? (LIKEWISE) Er,
well, I don't suppose you've
come across a young woman?
anywhere?

KARUNA: (TURNING) A Not-We
woman with auburn hair.

THE DOCTOR: Yes. That's
her. Tegan.

KARUNA: We've seen her.

THE DOCTOR: Where is she?

KARUNA: She was seen at the
Place of Great Dreamings.

Well

THE DOCTOR: /Is it far?

KARUNA: (FIRMLY) I will take
you there later.

Exit R

DOCTOR: Come on.

12. EXT. THE WINDCHIMES. DAY

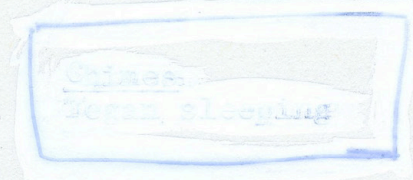
518

2

MS chimes
Pan down to
MS Tegan

(TEGAN, AS WAS,
ASLEEP)

1A 5H



670 5 H 13. EXT. A FOREST PATH. DAY.
3s TODD/DOC/KARUNA (enter L)

Track back with them (THEY'RE WALKING ON)

THE DOCTOR: ... This person,
Aris ...

KARUNA: (NOT TURNING) Yes?

THE DOCTOR: You said he has
been sick?

KARUNA: His brother is with
the Not-We in the Dome. This
has darkened his mind.

THE DOCTOR: Yes, but now he can
speak. He has Voice.

KARUNA: As you heard.

THE DOCTOR: ^{Yes} / But so do you.

KARUNA: Aris is a male. Panna
will explain.

THE DOCTOR: Panna?

TODD: The Wise Woman.

KARUNA: Aris is one of my
fathers.

THE DOCTOR: Is he? (POLITELY)
How many fathers do you have?

1 next

KARUNA: Seven.

DOCTOR: Seven!

(exit R)

671

1

A

TODD: ~~NA~~ Seven.'

High LS TODD/DOC/KARUNA

They approach
& pass
underneath

THE DOCTOR: ~~Seven~~ Isn't that rather
extravagant?

KARUNA: (CURIOUS) Why? How
many fathers do the Not-We
have?

Well,

THE DOCTOR: / On the whole,
one.

KARUNA: (SHOCKED) Only one?

THE DOCTOR: Yes.

KARUNA: That 's very sad.

(TODD CATCHING HIS
EYE. AMUSED)

TODD: So many questions,
Doctor?

(THE DOCTOR SUDDENLY
DISTRACTED, LOOKING
UP)

~~THE DOCTOR: AND AMONG CAVES
another one. Look.~~

RECORDING MODEL SHOT OF
PANNA'S CAVE

Model Shot
of Panna's Cave

~~Now where have we seen that
before?~~

2B 5D 3D

(209) 5 D 14. INT. DOME CENTRAL ROOM. DAY.

High 3s ADRIC/HINDLE/SANDERS
 with ADRIC
 close fgd L. (A STACK OF CARDBOARD
 AND A LARGE BATTERED
 CARDBOARD BOX ARE IN
 THE MIDDLE OF THE
 FLOOR)

Tighten to ADRIC: No! I don't want
 MC 2s to play!
 HIND/ADRIC
 as HIND
 moves D/S HINDLE: Why not?

ADRIC: Because I don't want to.
 It's childish.

Oh
HINDLE: / Go on! (INDICATING
 CARDBOARD) It isn't a game.
 It's real. With Measuring and
 everything.

Hold ADRIC's
 move U/S ADRIC: No.

3s as HINDLE: (TO SANDERS) Tell
 SANDERS him...
 steps in

Well
SANDERS: (GENTLY) / If he's in
 doesn't want to.

HINDLE: He's got to. Who's
 in charged here?

3 next

SANDERS: You are, of course.

HINDLE: Right!

(cont...)

(HINDLE, POINTING
AT THE KINDA, IMPASSIVE,
ON DUTY AT THE SWITCH)

(210) 3 D HINDLE: (cont) One word from me./
BCU HINDLE One ... word./

(211) 2 B

MCU Kinda

(212) 5 D SANDERS: I'll help you.
2s HIND/SAND

HINDLE: You, old man?

(213) 3 SANDERS: I'd like to./
MCU HINDLE

(214) 2 HINDLE: (CONSIDERS) I still
give the orders./
MCU SANDERS

(215) 3 Oh yes,
SANDERS: / Of course./
MCU HINDLE

(216) 5 HINDLE: ... Alright then.
Let's get started./
Group shot as
HINDLE moves to boxes

Music



2C 4F 3B 5J

Music
(Cont.)

788 2 C 15. INT. PANNA'S CAVE. DAY.
TODD/KARUNA/DOC enter L

Pan them to 3s (KARUNA, TODD AND
THE DOCTOR APPEAR AT
THE CAVE MOUTH,
SILHOUETTED AGAINST
THE DAYLIGHT BEHIND
THEM)

KARUNA: (CALLING) Panna! ...
Panna! *Are you there?* A PAUSE

THE DOCTOR: Such stuff as dreams are
made of.

789 3 B
MCU KARUNA

790 2 C KARUNA: Panna? Are you there?

Deep 2s KARUNA/
PANNA PANNA: Of course I'm here.
Hold PANNA's Where else *should* I be?
move fwd

(KARUNA GOES OVER
AND GUIDES THE BLIND
PANNA FORWARD)

Did you bring the Not-We woman
from the Dome?

(00'40")

KARUNA: Yes.

TODD: Hello.

Where is she.

791 5 PANNA: Let me feel her face./
MCU TODD

(KARUNA GUIDES PANNA'S
HANDS TO TODD'S FACE)

791a 2 (SATISFIED. TODD) You are
a.b. welcome.

4 next TODD: Thank you.

PANNA: What other?

KARUNA: He was with her.

MCU DOC

(A THOUGHT STRIKES HER.
TO TODD)

... is he an idiot?

PANNA: Keep silent, idiot!

THE DOCTOR: Yes.

5D

4X

(217) 5 D 16. INT. DOME. CENTRAL ROOM. DAY.
Low C. 2s HIND/SAND
with boxes.

(HINDERS AND SANDERS
ARE ON THEIR KNEES
AMONGST THE CARD-
BOARD.

ADRIC EDGES TOWARDS
THE DOOR)

HINDLE: (TO SANDERS) We could
cover the whole floor.

SANDERS: Yes. Let's

HINDLE: (Cont.) Every detail
See ADRIC's must be correct.
body pass in (SENSES ADRIC'S
bgd. MOVEMENT: OVER SHOULDER)

SANDERS: Oh, of course

Crane up to
see ADRIC
in door.

HINDLE: Where are you going?

ADRIC: As you're so busy, I
thought I might go for a stroll.

Hold HINDLE's rise

(218) 4 X (in doorway) HINDLE: (STANDING UP) Haven't
2s ADRIC/HINDLE you forgotten something?

(ADRIC LOOKS PUZZLED)

You first ask permission.

ADRIC: Sorry. May I?

HINDLE: No! You've made me
angry.

2C 3B 5J

798 3 B 17. INT. PANNA'S CAVE. DAY.
4s DOC/TODD/PANNA/KARUNA

(AS BEFORE)

KARUNA: Aris has found Voice.

PANNA: So soon.

KARUNA: The others will follow him.

799 5 J PANNA: It is all beginning again.
MCU DOC

800 3 B THE DOCTOR: What is?
MCU PANNA

Music

801 5 J PANNA: (CONTEMPTUOUS) What is!
Tighten to BCU What is! History is you male fool.
M. 2s TODD/PANNA History is. Time is. The great
wheel will begin to roll downhill.
Gathering speed. Through the
centuries. Crushing everything in
its path. Unstoppable. Until ...
once again ...

TODD: (PROMPTING GENTLY) Until?

802 3 B PANNA: I must show you. That is
CU PANNA why you have been brought here.
803 5 J Then, perhaps, when you under-
stand, you will go away and
leave us in peace ... if it is
MCU DOC not already too late.

(00'30")

(SHE SITS DOWN ON
THE FLOOR, CROSS-
LEGGED, HER BACK TO
THE CAVE MOUTH. THE
BOX IN FRONT OF HER.
KARUNA INDICATES THAT
THEY ARE TO SIT FACING)

			THE DOCTOR: You said 'once again'?/	
		MCU PANNA		
			PANNA: (IMPATIENT) Of course.	
			Wheel turns, civilisations	
			arise, the wheel turns civilisa-	
			tions fall./	
		MCU DOC		
			And	
			THE DOCTOR: / I suppose this happens	
804	3	B	many times?/	
		MCU PANNA		
			PANNA: (WHAT AN IDIOT!) Of course.	
			Wherever the wheel turns there	
			is suffering, delusion and death.	
			That much should be clear. Even	
805	5	J	to an idiot./ Now stop babbling,	
		4s DOC/TODD/P/and get ready.		
		KARUNA		
		Hold KARUNA's	(THEY DO SO)	
		move fwd &		
		crane down as		
		she sits		
			Are they seated?	Music
			KARUNA: Yes	
			PANNA: (MUTTERING) Ahh ... Wheel	
			turns... Ahhh... Ahh..	
806	3	B		
806a		MCU PANNA		
		Group shot	ARIS: (FROM OUTISDE) Old	
			Woman!/	
807	2	C		(00'15")
		4s PANNA/KARUNA/DOC/TODD		
		as KARUNA	KARUNA: Aris.	
		comes to		
		entrance		
			PANNA: (GETTING TO HER FEET)	
			Quickly child. Help me. He must not	
			interfere. (TO TODD) You not-we woman	
			stay where you are. With the idiot.	Music
				↓

2B 5D 3D 4B

Music
(Cont.)

(219) 4 B 18. INT. THE DOME: CENTRAL ROOM. DAY.

CU door, HINDLE opens to
reveal ADRIC fgd R.

(UNNOTICED, ADRIC

See SAND/HIND bgd L SLIPS FROM THE ROOM.

Pan ADRIC R to
corridor

HINDLE AND SANDERS ON
THE FLOOR AS BEFORE)

(OO "11")

HINDLE: That's it. Perfect!
(WITHOUT TURNING ROUND) What do
you think, Adric?

(BOTH MEN TURN TO
LOOK FOR ADRIC)

(220) 5 D

M. 2s SAND/HINDLE
with open door
in bgd
SANDERS goes
to door

SANDERS: (STANDING UP) I'll
go after him.

HINDLE: Wait! (CLIMBS TO HIS
FEET) I'm in charge here old man!
I'll decide what's to be done.
until I've decided what's best.

(221) 2 B
MCU SANDERS

SANDERS: (STANDING TO ATTENTION)
Yes sir.

(222) 3 D
CU HINDLE

HINDLE: Why can't we all play
the game.

2C 4F 3B 5J

808

2 C 19. INT. PANNA'S CAVE. DAY.
LS Kinda/ARIS/PANNA

(KARUNA AND PANNA
AT THE ENTRANCE
OF THE CAVE.

ARIS APPEARS,
ACCOMPANIED BY
KINDA MALES.

THEY HAVE ARMED
THEMSELVES WITH
CRUDE STAVES/STAKES,
INCONGRUOUSLY ONE
OR TWO ALSO CARRY
BABIES.

AT THE REAR, AND
SLIGHTLY APART
IS TRICKSTER, WHO
IS NOT ARMED,
ALTHOUGH HIS DOLL
CARRIES A TINY
STAKE)

ARIS: Old woman!

PANNA: (COMBATIVE) What do you
want?

ARIS: Listen to me. Old woman!

809

4 F
MS ARIS with
Kinda

PANNA: No. You listen to me.
All of you.

810

2 C
C. 2s PANNA/KARUNA

ARIS: I have Voice. They
know the Prophecy. Now they
listen only to me./

(PANNA TO KARUNA,
AT HER SIDE)

PANNA: Is that true child?

(KARUNA TURNS TO
KINDA TO 'READ'
THEM. SHE WINCES)

Quickly. child. Read them.

Music

KARUNA: No.

(FRIGHTENED TO DO SO)

811

2

C

PANNA: Go on./

C. 2s PANNA/KARUNA

KARUNA: I can't ... it hurts
me

(00'06")

PANNA: I must know. What is
in their minds?

Music

Pan KARUNA
L to Kinda
& R to
C. 2s with
PANNA

(KARUNA TURNS TO
KINDA AND SHARES
WITH THEM)

812

4

F

MCU ARIS

KARUNA: (MUTTERING) "Obedience.
Obedience. Obedience. Obedience.
Obedience. Obedience. Obedience."

PANNA: Stop. That's enough. (00'18")

KARUNA: "Obedience. Obedience.
Obedience."

813

2

C

3s ARIS/PANNA/KARUNA

ARIS: Stop. Kai Come over here, Karuna.

(SHE DOES)

Come over here.

PANNA: Stay where you are.

(KARUNA CROSSES TO ARIS)

... Child, Where are you? child?
Please!

(ARIS LAUGHS)

814 4 F What are you going to do?
 M.C. 2s ARIS/KARUNA

ARIS: (FORUM STEPS) We
 shall destroy the Dome.
815 2 C The Not-We must be killed.
 This is our duty./
 MCU PANNA

PANNA: You fool. You blind,
816 4 F male fool. Do you think it
 ends there?/...
 CU ARIS

817 2 C ARIS: We shall be free./
 CU PANNA

PANNA: ... Of course not. It doesn't end there.
 That is how it all begins
 again. With a killing.
 It doesn't end there. It
818 5 J ends, as it has always done,
 in chaos and despair./
 Deep 2s It ends, as it begins, in
 ARIS/PANNA the darkness (FIERCELY)
 Is that what you all want?

819 2 C (ARIS LAUGHS)/
 CU PANNA
 (5 clear
 back)

820 4 F PANNA: (STRUCK) Who are you?
 CU ARIS

821 2 C ARIS: I am Aris. He who speaks./
 3s ARIS/PANNA/DOC (cont...)
 See snake on arm

(4 next)

Music



(ARIS EASES SLEEVE
OVER THE SNAKE DESIGN.
THE DOCTOR CLOCKS
THIS)

(PANNA STANDS SHOCKED
BY HER KNOWLEDGE OF
WHO ARIS IS. TIRED,
FEEBLE, AND CLOSE TO
DESPAIR)

$$00 \overline{) 24''}$$

TODD: What design?

PANNA: (DRAINED. MATTER OF
FACT) The sign of the snake.

THE DOCTOR: Yes, but that's right.

(cont...)

PANNA
fgd L

PANNA: It is the mark of
the Mara. The Evil Ones.

TODD: Doctor, I really do
think we should ...

THE DOCTOR: (TO PANNA)
What do you know of the
Mara?

PANNA: (DRAINED. MATTER
OF FACT) .. It is the Mara who
now turn the Wheel.

Music

825 5 J
MCU PANNA

It is the Mara who dance
to the music of our despair.
Our suffering is the Mara's
delight, our madness the
Mara's meat and drink. And
now they have returned.

DOCTOR: Fascinating.

826 3 B
MCU DOC

TODD: Doctor... scientific.

827 5 J
3s PANNA/TODD/DOC

THE DOCTOR: (TO PANNA) I
too have heard the legends
of the Mara.

Pan PANNA & PANNA: (WEAK) Help me.
DOC R.

(THE DOCTOR SUPPORTS
HER)

TODD: Doctor ... We're wasting time.

(cont...)

PANNA: Yes, you're right.
We must proceed at once.
Sit down.

PANNA: Yes, you're right.
We must proceed at once.
Sit down.

M.C. 2s
TODD/PANNA
as TODD
moves
down

TODD: But.

PANNA: (TURNING TO TODD..
FRAIL AND DESPERATE) No I
must show you. You
cannot help without
understanding. Don't you
see?

Pan TODD L
to 2s with DOC.

(TODD LOOKS TOWARDS THE
DOCTOR WHO INDICATES SHE
SHOULD SIT DOWN.

SHE DOES SO).

828

3

B

MCU PANNA
Tighten to BCU

Music

(00'13")

RECORDING BREAK

2E 5G

(345) 2 E 20.. INT. DOME: THE AIRLOCK. DAY.
LS ADRIC

Pan him R,
track back

(THE TSS STANDS IN
ITS ALCOVE, MUTE
AND MONSTEROUS.

(346) 5 G
MS ADRIC & TSS

THE INNER DOOR TO
THE CORRIDOR OPENS
REVEALING ADRIC.

HE LOOKS UP AT THE
TSS FOR A MOMENT.
GINGERLY SWINGS ITS
FRONT OPEN ON ITS
HINGES AND STUDIES
THE INSIDE)

SANDERS: (CALLING) Adric! Adric!

(347) 2 E
MLS SANDERS
approaching

(ADRIC QUICKLY SWINGS
THE FRONT SHUT, AND
STEPS BACK.

SANDERS ENTERS)

2s as ADRIC
joins

Adric!

ADRIC: (GUILTY) I was only
looking.

SANDERS: Adric, you really must try
not to anagonize Mr. Hindle.

ADRIC: I'm sorry.

Well
SANDERS: /Play along with him
son. He means well.

pan them in to corridor

ADRIC: Does he?

Well, yes

SANDERS: (SURPRISED)/ Of course
he does. We all do. Don't we?
Underneath it all. Now come along.

(PUTS AN ARM ROUND
ADRIC'S SHOULDERS,
AND THEY LEAVE -
THE TSS STANDING
THERE)



3B 5J 2C (wave machine)

829 3 B 21. INT. PANNA'S CAVE. DAY.
 MCU PANNA

Tighten to
 BCU

(TODD AND THE DOCTOR
 ARE SEATED, CROSS-
 LEGGED, FACING PANNA.

SHE IS CONCENTRATING
 FIERCELY, PUTTING
 HERSELF INTO DEEP
 TRANCE. ROCKINGS,
 RHYTHMIC MUTTERED
 CHANTING; WHATEVER
 SEEMS APPROPRIATE.

BEHIND HER, FRAMING
 HER, THE CAVE MOUTH,
 THE DAYLIGHT, AND
 THE FOREST)

And now

PANNA: The Mara turns
 the wheel of life. It you must
 ends as it began. Pass through, / pass through.

830 5 J
 C. 2s DOC/TODD

(TODD AND THE DOCTOR
 EXCHANGE A QUICK
 UNEASY GLANCE AS
 PANNA RAISES HER
 EYES. SHE SEEMS
 TO BE STARING
 RIGHT THROUGH
 THEM)

TODD: Look!

(THE FOREST VIEW
 IN FRONT OF THEM,
 FRAMED BY THE
 CAVE MOUTH, BEGINS
 TO CRACK AND PEEL
 AWAY. BEHIND IT)

3 next

PANNA: No harm.

isn't possible? (cont...)

1X 2A 4B 3A (wave machine)

Music
(Cont.)

772. 1 X 22. INT. THE BEYOND.

LS Kinda
and columns

(ONTO AN OBSERVATION
PLATFORM.

BELOW THEM A SMALL
GROUP OF KINDA MILL
AROUND, CONFUSED AND
LOST.

NEARBY, INCONGRUOUSLY
A DOMESTIC DIGITAL
CLOCK ON TOP OF A
SMALL DORIC PLINTH
IT CLICKS ONTO 11.56)

TODD TURNS TO THE
CAVE BUT IT HAS
DISAPPEARED)

TODD: Doctor! Look! ~~save~~ The cave.
Panna. They've disappeared.

THE DOCTOR Look (POINTS)

Digital Clock
clicks on 11.55/56

(WE SEE PANNA STANDING
BY THE WINDCHIMES.

LS Kinda

A STRONG WIND IS
BLOWING AND THE CHIMES
RATTLE AND CLATTER
TOGETHER.

2s TODD/DOC

THE CLOCK CLICKS ON:
11.57)

PANNA by columns

(cont...)

2s Hour Glass/Metronome

PANNA by columns

LS Sundail

LS Metronome

- 46 -

LS Kinda

Music
(Cont.)

Digital clock
clicks on 11.56/57

LS Kinda

Hour Glass

Digital clock
clicks on 11.57/58

Hourglass

2s TODD/DOC

BCU Trickster Mask

LS Kinda and
plinths
Follow TRICKSTER

2s TODD/DOC

LS Kinda and TRICKSTER
Zoom in on TRICKSTER

(WE THEN SEE A GROUP
OF KINDA STACKING
FRUIT, BUT THE WIND
CATCHES THE MOUND AND
SENDS IT SCURRYING
ACROSS THE GROUND.

THE CLOCK CLICKS ON:
11.58)

TODD: (cont) What's going on?

THE DOCTOR: You heard
Panna: said: this is the
beginning and the end.

(WE THEN SEE A GROUP
OF KINDA GATHERED
AROUND THREE OR FOUR
PLINTHS.

ON THE TOP OF EACH
PLINTH STANDS A
CLOCK. THEY ALL
READ 11.58.

SUDDENLY THE TRICKSTER
LEAPS FROM THE GROUP.
HE THEN PROCEEDS TO
ROLL AND TUMBLE AND
CARTWHEEL: AN
EXCELLENT SHOW OF
ACROBATICS.

THE KINDA CLAP AND
SMILE AND THROW
FLOWERS.

TRICKSTER RESPOND BY
ATTEMPTING MORE AND
MORE DIFFICULT
SOMERSAULTS, UNTIL HE
MISCALCULATES A BACK
FLIP AND CRASHES
AWKWARDLY TO THE
GROUND.

HE TWISTS AND WRITHS,
OBVIOUSLY IN GREAT
PAIN)

Music
(Cont.)

M.2s TODD/DOC
watching

TODD: go and
We must/help him.

777. 2 A
Repeat TRICKSTER
in MS

THE DOCTOR: We can't.

(THE KINDA SURGE
FORWARD TO HELP
TRICKSTER, BUT
AGAIN A HUGE WIND
BLOWS UP AND THEY
ARE SCATTERED.

THE CLOCKS ON THE
PLINTHS CLICK ON:
11.59.

2s Hour Glass/alarm

ON THE SOUND TRACK,
THE WIND BLOWS AT
HURRICANE FORCE.

Digitail clock
clicks on 11.58/59

THE KINDA ATTEMPT
TO HUDDLE IN A
GROUP, BUT ARE
CONSTANTLY BEING
BLOWN OVER AND
SWEPT AWAY.

LS Candle

SUDDENLY THE PLINTHS
BEGIN TO SWAY, FIRST
ONE COLLAPSES, THEN
A SECOND.

Hour Glass

THE KINDA RUSH AROUND
IN GREAT CONFUSION.

TODD SHOUTING AT THE
TOP OF HER VOICE OVER
THE WIND)

2s TODD/DOC
watching

TODD: Can't we do anything?
(cont)

(THE DOCTOR DOESN'T
REPLY.

PANNA by columns

WE THEN SEE PANNA
STANDING ON TOP OF
ONE OF THE REMAINING
PLINTHS.



100
Music
(Cont.)

PANNA STANDS, HER
ARMS OUTSTRETCHED.

THE REMAINDER OF THE
KINDA ARE COWERING
AROUND THE BASE OF THE
PLINTH.

SUDDENLY THE AIR IS
FILLED WITH THE NOW
FAMILIAR EVIL LAUGH
OF THE ARIS-DUKKHA.
THE LAUGH BUILDS IN
VOLUME AS THE PLINTH
PANNA IS STANDING ON
COLLAPSES.

WE THEN SEE THE LAST
REMAINING CLOCK ON
IT'S PLINTH.

IT IS AN OLD FASHIONED
DOUBLE BELL ALARM
CLOCK. THE CLOCK
READS TWELVE)

(02'02")

Hour glass
Zoom in

Digital clock
clicks on 23.59/00.00

Alarm clock

CU PANNA
Defocuses

TODD: (cont) (V.O.) What's
happening?

THE DOCTOR: (V.O.) It's the
end of everything.

(THE SOUND OF
CRASHING MASONRY,
LAUGHTER AND WIND
BUILD INTO AN ALMOST
UNBEARABLE LEVEL AS
THE SCREEN DISOLVES
INTO BRILLIANT WHITE.

THE SOUND OF A CHEAP
ALARM CLOCK IS HEARD)

2C 4F 3B 5J

834 4 F 23. INT. PANNA'S CAVE. DAY.
MS cave entrance

Music

(INSTANTLY, THE
 DOCTOR AND TODD ARE
 BACK IN FRONT OF THE
 CAVE ENTRANCE. AVE.)

M. 2s TODD/DOC

THE FOREST BEYOND
 THE CAVE MOUTH.

PANNA SITS, IN FRONT
 OF THEM, EYES DOWN,
 NOT MOVING)

(00'03")

THE DOCTOR: Did you recognise
 the laugh?

TODD: (BEWILDERED) Aris...

THE DOCTOR: No. The Mara
 within him.

TODD: But ... It's not
 possible. The Mara Caused
 all that to happen?

Hold them

THE DOCTOR: In a manner of
 speaking.

835 2 C
MLS DOC/TODD
as they move
fwd

TODD: Look, was what we've just
 seen the future or the past?

THE DOCTOR: Both. And now we
 must get back to the Dome and
 stop the attack.

Music

5 next

TODD: We'll never find our
 way through the forest.

836 5 J Well
2s TODD/PANNA THE DOCTOR: / The old woman must direct us.

837 3 DOC joins (TODD NOTICES THAT
CU PANNA THE OLD WOMAN IS
838 CU DOC NOT MOVING AND
838a CU TODD CROSSES TO HER)
CU PANNA TODD: Doctor!
THE DOCTOR: What?
CU DOC TODD: (TURNING TO HIM) I
think she's dead.

Music
(Cont.)

(00'10")

TELECINE 35mm: (1'13") S.O.F.
T/J SLIDES S/IMPOSED

1. The Doctor Closing
Peter Davison Titles:

2. Sanders
Richard Todd

FADE OUT

3. Todd
Nerys Hughes

4. Panna
Mary Morris

5. Hindle
Simon Rouse

6. Tegan
Janet Fielding

7. Adric
Matthew Waterhouse

Trickster
Lee Cornes

8. Aris
Adrian Mills

Karuna
Sarah Prince

T/J SLIDES continued

9. Incidental Music
 Peter Howell

 Special Sound
 Dick Mills
10. Production Manager
 Ann Faggetter

 Production Associate
 Angela Smith

 Production Assistant
 Rosemary Parsons

 Assistant Floor Manager
 Val McCrimmon
11. Visual Effects Designer
 Peter Logan

 Video Effects
 Dave Chapman
12. Technical Manager
 David Hare

 Senior Cameraman
 Alec Wheal
13. Vision Mixer
 James Gould

 Videotape Editor
 Steve Murray
14. Lighting
 Mike Jefferies

 Sound
 Alan Machin
15. Costume Designer
 Barbara Kidd

 Make-up Artist
 Suzan Broad
16. Script Editor
 Eric Seward

 Title Sequence
 Sid Sutton
17. Designer
 Malcolm Thornton
18. Producer
 John Nathan-Turner
19. Director
 Peter Grimwade

 C. BBC 1981